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Record Supplement

for

July, 1944

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BA	Bost	MW	Hargail Recorder
C	Columbia	NMR	New Music Recordings
CM	Columbia Masterworks Set	P	Parlophone
CON	Continental	PAR	Paraclete
CX	Columbia Two-Record Masterworks Set	SON	Sonart
D	Decca	V	Victor
ES	Bost	VM	Victor Masterpiece Set

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THE GRAMOPHONE SHOP, Inc.

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Vol. IX

Record Supplement for July, 1944

No. 7

ADDINSELL (RICHARD)

ADDINSELL: Warsaw Concerto. London Symphony Orchestra conducted by Muir Mathieson. 12" record (2 sides), C-7409-M; price \$1.05.

The popular *Warsaw Concerto* from the film *Suicide Squadron* is played here as it was in the film, the record being taken from the sound track. Not received by our press deadline. To be reviewed in a forthcoming issue.

BACH (JOHANN SEBASTIAN)

BACH: Sonata in E minor for violin and figured bass (Peters Series 3. Vol. VII. No. 2). Adolf Busch (violin and Arthur Balsam (piano). 12" record (2 sides) No. C-71572-D; price \$1.05.

As far as can be traced there has been no previous recording of this Bach *Sonata for violin and figured bass*. The three movements, *Prelude*, *Allemande*, and *Gigue* are quite short, the complete sonata taking 2 sides of the 12" record.

Mr. Busch plays with his accustomed style and the accompaniments of Mr. Balsam are all that can be desired. The spacious recording is excellent, good balance being maintained between the two instruments. This work while not one of Bach's great sonatas, deserves more frequent hearings and this recording should do much to restore it to the current repertory.

DEBUSSY (CLAUDE)

DEBUSSY: *En Blanc et Noir*. Bartlett & Robertson (Duo-pianists). Two 12" records (4 sides) in Set CX-241†; price complete with album \$2.63.

In 1915, Debussy, a very ill man, again took up composition after having abandoned it for several years. He was deeply affected by the war and thought that he could compensate for his physical inactivity by composing. These three pieces for two pianos *En Blanc et Noir* were the first compositions to come from his pen after his retirement. The first piece, *Avec Emportement* (1 side) was suggested by an excerpt from Gounod's *Roméo et Juliette*. It is a sort of ballet of the battlefield with snatches of melody mixed with discordant noises.

The second piece, marked *Lente-Sombre*, (2 sides) is definitely colored by the war. The Lutheran chorale *Eine Feste Burg* representing the German invader is introduced, distorted, and finally replaced by a simple melody like a French folk song. The third piece, a *Scherzando* (1 side) has no direct connection with the war, its inspiration coming from an old poem by Charles d'Orléans.

A novel addition to the recorded repertory of 2 piano music, this set should be widely popular, coming as it does in the midst of a second war in which France is playing such a vital role. A previous recording made in Europe for Polydor has been withdrawn for many years. Ethel Bartlett and Rae Robertson, popular duo-pianists, give this work a sensitive performance which has been well recorded.

HAYDN (FRANZ JOSEPH)

HAYDN: Symphony No. 103 in E flat major (Drum Roll). Hallé Orchestra conducted by Leslie Heward. Three 12" records (6 sides) in Set CM-547†; price complete with album \$3.68.

This symphony, No. 3 of the second set of six which Haydn wrote for the London impresario Solomon is listed as No. 1 in the old Breitkopf and Härtel catalogue and as No. 103 in the new arrangement. It is no accident that the Solomon symphonies are richer in content than the other works Haydn wrote in this form for his experiences had been broadened by his visits to London and by his contact with the younger Mozart. Written some time in 1795, the symphony contains many folk melodies from Haydn's native Croatia, including the first theme of the first movement, the theme on which the variations in the second movement are built and the main theme of the last movement.

The work itself has many innovations, the most noticeable one being the use of the forceful theme from the introduction towards the end of the first movement. The theme and variations in the second movement are melodious, with many touches of humor and pathos. The minuet is followed by one of the great Haydn finales. Here one can hear much music of the 19th century. Beethoven and Schubert owe so much to Haydn and it is never more evident than in this movement.

Let it be said that the recording is as fine as any of the recent releases from either domestic or British studios. One can feel only regret that the conductor is not alive to play other Haydn symphonies with as much insight and spirit. The Hallé Orchestra of Manchester plays magnificently and the engineers have recorded the performance perfectly. A previous recording by Vladimir Golschmann and the St. Louis Symphony was miserably recorded and has been withdrawn for some time.

MOZART (WOLFGANG AMADEUS)

MOZART: Don Giovanni—Act I: Batti, batti O bel Masetto, and Act II: Vedrat carino. Bidú Sayao (soprano, in Italian) with an orchestra conducted by Erich Leinsdorf. 12" record (2 sides) No. C-71577-D; price \$1.05.

Zerlina's two arias from Mozart's *Don Giovanni* have been recorded many times in the past, but only two are available at the present time with the exception of the complete recording and the current disc, those being Bori's records in Set VM-405. Zerlina has been a favorite role of many singers. Patti appeared in it right to the end of her operatic career. Sembrich was extremely successful in the role and many singers, including these two, Melba, Tetrizzini, Farrar, Galli-Curci, Schumann and Rethberg have recorded either or both arias at some time during their careers.

It is with great pleasure that we say that Bidú Sayão can stand proudly in their company, for here is a record which should dispel any doubts as to her quality as a great singer. The timbre of her voice is ideally suited for the character, and she has made a great success of the role since she first sang it at the Metropolitan some four years ago. We must state however that the accompanying orchestra does not get much out of the score, largely due to the insensitive conducting of Mr. Leinsdorf. This is indeed a shame, for this record is by all odds the best that Mme. Sayão has given us. The recording is spacious and the orchestra is reproduced clearly. Highly recommended.

MOZART (WOLFGANG AMADEUS)

MOZART: Symphony No. 34, in C major, K. 338. London Philharmonic Orchestra conducted by Sir Thomas Beecham. Three 12" records (6 sides) in Set CM-548†; price complete with album \$3.68.

The Symphony No. 34 in C major, K. 338, completed on August 29, 1780, belongs to Mozart's twenty-fourth year. It is a mature work, having one of his best second movements. This section, *Andante*, is scored for strings and bassoon, the latter instrument doubling with the bass. The total effect is one of spaciousness and fullness. The finale, vigorous and lighthearted, is typical of the fast-moving movements of which Mozart was so fond.

There has been a recording in the Columbia catalogue by Sir Thomas Beecham, with the Royal Philharmonic Orchestra, which to many people was the standard version. This month, however, Columbia is releasing the newer and better recorded set by Beecham and the London Philharmonic Orchestra. Anyone hearing these discs will realize that a recording of the first order is at hand. Highly recommended.

SCHUBERT (FRANZ)

SCHUBERT: Sonata No. 9, in A major, Op. 120. (3 sides) & Ländler, Op. 171. (1 side). Robert Casadesus (piano). Two 12" records in Set CX-236†; price complete with album \$2.63.

Not received by our press deadline. To be reviewed in a forthcoming issue.

VILLA-LOBOS (HECTOR)

VILLA-LOBOS: A Prole Do Bebe (The Child's Family) (3 sides) & Alegria Na Horta (Joy in the Garden) (1 side). Artur Rubinstein (piano). Two 12" records in Set VM-970; price complete with album \$2.62.

Not received by our press deadline. To be reviewed in a forthcoming issue.

SECOND REVIEWS

BACH (JOHANN SEBASTIAN)

BACH: Suite No. 2, in B minor for flute and strings. Concertgebouw Orchestra of Amsterdam conducted by Willem Mengelberg. Three 12" records (6 sides) in Set CMM-168; price complete with album \$3.68.

The Bach Suites, among the most popular of his many compositions, are composed of groups of pieces based on the popular dance rhythms of the early 18th century. The second of these, in B minor is scored for solo flute and strings, and is beautifully set forth by the Concertgebouw Orchestra of Amsterdam under the direction of its regular conductor, Willem Mengelberg, who should be remembered for his many appearances and recordings with the Philharmonic-Symphony Orchestra of New York.

The recording, while not of the most recent variety, is, nonetheless, up to the high standard set by all the Concertgebouw Orchestra performances. The string tone is admirably captured and the anonymous flute soloist plays the difficult solo part with great ease and beauty. This recording is available for the first time in automatic sequence.

The movements of the Suite are as follows: an Overture in three short sections—a grave introduction, a brisk fugue in four voices, and a slow closing section, 2 Bourées, a Sarabande, a Polonaise, a Minuet and a Badinerie.

BEETHOVEN (LUDWIG VAN)

BEETHOVEN: Sonata No. 9, in A major (Kreutzer). (Op. 47). Adolf Busch (violin) and Rudolf Serkin (piano). Four 12" records (8 sides) in Set CM-496†; price complete with album \$4.73.

Belonging to Beethoven's "second period," the Sonata No. 9 in A major was first performed at a private concert on May 17, 1803 by Beethoven and the English mulatto violinist, George Bridgetower, to whom Beethoven had originally dedicated the work. Quarrelling with Bridgetower, Beethoven rededicated the score to Rodolphe Kreutzer, then Violin Professor at the Paris Conservatory. This well known composer and teacher had met Beethoven some years before, and had impressed him with his good taste and his sincerity. However, Kreutzer is reputed not to have played the composition.

The work became popular in the late 19th century through the novel *Kreutzer Sonata*, by Leo Tolstoy, as it is used as a theme throughout the love story.

There are three movements: *Adagio sostenuto-Presto*, *Andante con variazione*, and *Finale-Presto*. The

work requires two first-rate soloists, as the two parts are quite elaborately written. It has been called a violin and piano concerto without orchestra, because of the importance of each instrument.

The performance of the Sonata by Adolf Busch and Rudolf Serkin has been one of the most popular versions.

BEETHOVEN: Sonata No. 14, in C sharp minor (Moonlight Sonata) (Op. 27, No. 2). (3 sides) & **PADEREWSKI:** Minuet in G major (Op. 14, No. 1) (1 side). Ignace Jan Paderewski (piano). Two 12" records in Set VDM-349; price complete with album \$2.62.

Of the many versions on records of this, the most popular sonata ever written, none has surpassed the performance by Paderewski in popularity. Originally recorded at the time of his appearance in the English film *Moonlight Sonata*, this set remains one of the best souvenirs of his art. The magic name of Paderewski will undoubtedly carry this set into the many homes where he has already become a legend. The filler in the album is the ever popular *Minuet in G* by the pianist.

A new supply of albums is available in automatic sequence only.

BLAVET (MICHEL)

BLAVET: Sonata No. 2 ("La Vibray") for flute and harpsichord. Marcel Moyse (flute) and Pauline Aubert (harpsichord). 12" record (2 sides), No. AS-9; price \$2.00.

Michel Blavet, a French flutist (born March 13, 1700—died Oct. 28, 1768) composed one of the first French "opéras comiques," *Le Jaloux Corrigé* (1752), and also other operas, ballets, flute sonatas and concertos. Self taught, he played the flute and bassoon with great virtuosity. In 1723 he entered the service of the Duc de Levis at Paris, where he was a great sensation. While playing first flute at the Paris Opera he came to the attention of Voltaire, who wrote enthusiastically of his work, which in the meantime had also attracted the attention of the Crown Prince of Prussia, (later Fredrick the Great), who became his patron. Later Blavet was also in the service of the Comte de Clermont at Paris.

The Sonata here recorded is the second of a group for transverse flute and bass published in 1731. It consists of several short movements chiefly in dance tempos, somewhat similar to the sonatas of Handel.

Marcel Moyse, well remembered for his many excellent performances on Victor, Columbia, and Decca, especially the Mozart concertos, plays with great virtuosity and feeling. His tone, thoroughly French, is ideally suited for this composition. The figured bass has been "realized" by the harpsichordist, Pauline Aubert. The recording and performance are beyond reproach.

BRAHMS (JOHANNES)

BRAHMS: Trio No. 1, in B major, (Op. 8) (For Piano, Violin, and Cello). Artur Rubinstein (piano), Jascha Heifetz (violin), and Emanuel Feuermann (cello). Four 12" records (8 sides) in Set VDM-883; price complete with album \$4.72.

This unique work was composed during the winter of 1853-1854, before Brahms' twenty-first birthday and then was practically rewritten thirty years later, thus in one work we have the youthful and the mature musician. The second version, here recorded, is generally regarded as one of the finest trios in entire chamber music literature.

The performance by these fine solo artists is all that could be desired, each blending his own individuality with the others. The recording is beyond praise, so life-like is the quality of the performance. A new supply of albums is limited to drop-automatic sets.

BRAHMS: Song Recital. Lotte Lehmann (soprano) and Paul Ulanowsky (piano). Two 10" and two 12" records (8 sides), in Set CM-453; price complete with album \$4.20.

The much sought-after album of Brahms' Songs by Lotte Lehmann is again in stock. This fine group of songs is a well-rounded representative selection by one of their most foremost interpreters. Contained in the album are: *Wie bist du, meine Königin*; *Wir wandelten*; *An die Nachtigall*; *Auf den Kirchhofe*; *Erlaube mir feins Mädchen*; *Da unten im Tale*; *Feinliebchen, du sollst mir nicht barfuss geh'n*; *Die Mainacht*; *Sonntag*; & *O liebliche Wangen*.

Mme. Lehmann's voice, as well as Mr. Ulanowsky's piano are well reproduced in these discs.

BRAHMS: Two Songs for Alto, Viola obligato, and Piano, Op. 91. Marian Anderson (contralto, in German) with William Primrose (viola) and Franz Rupp (piano). Two 12" records (4 sides) in Set VDM-882; price complete with album \$2.62.

Marian Anderson's performance of the *Two Songs for Alto, Viola, and Piano, Op. 91*, has been justly popular since it was released. The *Gestillte Sehnsucht* (Longing at Rest) is a song of such tenderness and longing that we cannot but be impressed. The second of the two songs *Geistliches Wiegeliied* (Virgin's Slumber Song) is Brahms' setting of the medieval Christmas carol *Joseph, lieber, Joseph mein*, used by many other composers including Liszt, Smetana, Humperdinck, and Max Reger.

The dark-hued voice of Marian Anderson blends beautifully with the viola of William Primrose to make this a rewarding album. Up to modern high standards of recording, the set is available in drop-automatic sequence only.

CHOPIN (FREDERIC)

CHOPIN: Mazurkas, Vol. II. Artur Rubinstein (piano). Five 12" records (10 sides) in Set VM-656; price complete with album \$5.77.

Artur Rubinstein's performances of the Chopin Mazurkas are undoubtedly among the most impressive displays of pianism available on records. Fine recording, coupled with an understanding temperament and overwhelming technic do much to make this recording the great experience that it is.

The second volume, available in manual sequence only, is again in stock. The selection of Mazurkas in this set is the best of the three volumes, containing many of the most popular selections. Included are: Op. 24, No. 4; Op. 30, No. 4; Op. 33, Nos. 2, 3, 4; Op. 41, Nos. 1 and 3; Op. 50, Nos. 1, 2, 3; Op. 56, No. 1; Op. 63, Nos. 1, 2, 3; Op. 68, No. 4.

CHOPIN: Waltzes, Vol. I—Nos. 1-8 (8 sides) & Vol. II—Nos. 9-14 (6 sides). Alexander Brailowsky (piano). Seven 12" records in Sets VM-863/4; price complete with albums \$8.39, or Set VM-863 complete for \$4.72, and Set VM-864 complete for \$3.67.

The Waltzes of Chopin are not waltzes of the dance hall, but are rather, idealizations of the popular dance form; they are waltzes of the mind, rather than the body. However, they have been popular as the epitome of the Romantic age through many arrangements for ballet. The "quintessence of aristocratic elegance," these delightful selections have been among the favorite works of most concert pianists.

Alexander Brailowsky, famous for his interpretations of Chopin, gives a beautifully controlled performance, which is well recorded. The listener cannot help but be impressed by the strength, as well as the loveliness of these works.

DEBUSSY (CLAUDE)

DEBUSSY: Song Recital. Maggie Teyte (soprano in French) and Alfred Cortot (piano). Seven 10" records (14 sides) in Set VM-322; price complete with special album \$6.03.

The famous volume of Debussy songs recorded by their foremost interpreter Maggie Teyte with piano accompaniments by Alfred Cortot is once again in stock after an absence of several years. This volume is undoubtedly the most artistic that she has recorded to date.

The songs in the volume are:

TROIS CHANSONS DE BILITIS

(*La Flute de Pan, La Chevelure, Le Tombeau des naides*)

LE PROMENOIR DES DEUX AMANTS

(*Auprès de cette grotte sombre, Crois mon conseil, chère Climene, Je tremble en voyant ton visage*)

FETES GALLANTES

(*En sourdine, Claire de lune, Fantoques, Les Ingénus, Le Faune, Colloque sentimental*)

PROSES LYRIQUES

(*De Rêve*)

BALLADES DE FRANCOIS VILLON

(*Ballade des Femmes de Paris*)

The diction, the voice, and the understanding of the singer, combined with the first-rate piano accompaniments and superb recording make this set one of the outstanding gramophone achievements of all time.

DELIBES (LEO)

DELIBES: Lakmé—O Dourga Bionda, Proteggici (Prayer) & Dov'è l'Indiana bruna? (Bell Song), Miliza Korjus (soprano, in Italian) and the Berlin State Opera Orchestra conducted by Bruno Seidler-Winkler. 12" record (1 side each), V-12136; price \$1.05.

The French composer of operas, operettas, and ballets was most successful in the latter field, although his opera *Lakmé* is still mounted occasionally at the Metropolitan Opera. This work, first produced in 1883, contains much beautiful music for soprano. Two arias, the *Prayer*, with the Berlin State Opera Chorus, and the *Bell Song* are impeccably and clearly set forth by the brilliant coloratura soprano Miliza Korjus. The Italian text is employed in both excerpts.

DELIBES: Delibes in Vienne-Waltz Medley. Orchestre Raymonde conducted by G. Walter. 10" imported record (2 sides), C-DB 1304; price \$1.57.

This well recorded selection of waltzes by the popular French composer is arranged and conducted by G. Walter and played with proper spirit by the familiar Orchestre Raymonde. Included in the group are selections from the ballets *Coppelia* and *Sylvia*, with other familiar melodies.

FINCK (HEINRICH)

FINCK: (a) Wach auf, (b) Ach herzigs Herz (4 pt. choruses) (1 side) & **SENFL (LUDWIG)** (a) Also heilige ist der tag, (b) Kling, klang (1 side). Basel Chamber Choir (unaccompanied) conducted by Paul Sacher. 12" record, No. AS-51; price \$2.00.

Heinrich Finck (c. 1445-1527), a Polish-German contrapuntalist and conductor, studied at Cracow and Warsaw, where he was a member of the court chapel, composing a number of songs, motets, and hymns. In

1506 he was *Kappelmeister* at Stuttgart where he remained until about 1519, when he entered the service of the Archbishop of Salzburg. In 1525 he retired to the Scotch monastery in Vienna, where he died two years later. His works, published nine years later contain many lovely melodies, two of which are recorded here.

The other composer on this *Anthologie Sonore* disc is Ludwig Senfl, a German-Swiss contrapuntalist. Born in Zurich 1492, he was first a pupil of and then successor to Heinrich Isaacs, musical director of the Court Chapel of Maximilian I. In 1530 he became conductor of the court orchestra at Munich, and retained that post until his death in 1555. Most of his music was for the church, and although he was a Catholic, he was Martin Luther's favorite composer. He was famous for his *Gesellschaftslieder* (social songs) for several voices and for his editing of the *Liber selectarum cantionum*, one of the first music books to be published in Germany (1520). His songs for the most part are melodious and highly descriptive, as in *Kling, klang*.

The Basel Chamber Choir under the direction of Paul Lacher sings these four songs of these two early composers with fine spirit.

FISCHER (JOHANN KASPAR FERDINAND)

FISCHER: Suite from "Le Journal du Printemps." (1 side) & **ROSENMULLER (JOHANN):** Suite in C major. (1 side). String Orchestra (and two trumpets in the Fischer Suite) conducted by Curt Sachs. 12" record, No. AS-52; price \$2.00.

Johann Kaspar Ferdinand Fischer (1650-1746) was a German composer of clavichord and organ music whose compositions are interesting as the work of an immediate forerunner of Bach. More elaborate than many of his predecessors, his works show the influence of French and Italian composers, Lully in particular. Fischer's Op. 1 appeared in Augsburg in 1695 with the title "Le Journal de Printemps, consistant en airs et balets à 5 parties et les trompettes à plaisir." The *Overture*, *March*, and *Minuet* here recorded are drawn from this suite, and are played by a string orchestra with two trumpets.

Johann Rosenmüller (1619-1684) was a Saxon composer who played an important role in the development of the symphony, as he was one of the first composers to introduce into the Suite movements having no connection with the dance. In 1640 he was studying at the University of Leipzig and in 1642 became assistant master and in 1651 vice-cantor for Tobias Michael at the Thomaschule, where he also became organist. In 1655, as a result of some trouble, he was forced to flee, first to Hamburg, and then to Venice, where he remained for nearly 20 years. In many ways this was important, for it thrust a young composer into the midst

of the music center of Italy at the height of the musical Renaissance. At Venice Rosenmüller taught, studied and composed until he was recalled to Germany in 1674 by Duke Anton Ulrich of Brunswick to become court conductor at Wolfenbüttel where he remained for the rest of his life.

His compositions include motets, dance music, sonatas, and instrumental music, much still being in manuscript form. The Italian influence in the Suite here recorded is evident in the use of the Venetian opera overture and the typically Italian dance movements. *Grave-allegro, Ballo, Sarabando, and Correnta.*

Both suites are well recorded and contain music well off the beaten path. The chamber orchestra plays with great spirit under the energetic direction of Dr. Curt Sachs.

IVES (SIMON)

IVES: *Gilli flower, La Cloche, and ANON. Sarabande* (1 side). Lyre viol solo by Nathalie Dolmetsch, & **MARAIS (MARIN):** *Prelude and Sarabande* (1 side). Mable and Arnold Dolmetsch (viola da gamba and harpsichord). 10" imported record, C-DB 1187; price \$1.57.

Simon Ives (1600-1662) was a vicar of St. Paul's Cathedral and organist of Christ Church, Newgate. He is perhaps most famous for his collaboration with Henry and William Lawes in composing the music for Shirley's masque *The Triumph of Peace*. The two selections recorded on a lyre viol by Nathalie Dolmetsch are charming examples of this composer's work. The anonymous *Sarabande* is also a lovely piece of music.

Marin Marais (1656-1728) was a musician in the court of Louis XIV. A pupil of Lully, he composed many operas which were extremely popular, but all have disappeared from the stage. Many of his compositions were written for the viola da gamba, two of the latter being recorded here. This record is up to the high musical standard set by the Dolmetsch family.

MOZART (WOLFGANG AMADEUS)

MOZART: *Arias and Duets. Elizabeth Rethberg (soprano) and Ezio Pinza (bass) with the Victor Symphony Orchestra conducted by Bruno Reibold.* Two 10" and one 12" record (6 sides) in Set VM-783; price complete with album \$3.15.

The Mozart performances of these two singers are fond memories for the people who saw and heard them at the Metropolitan Opera a few years ago. This album contains many favorite selections from Mozart's *Don Giovanni* and *Le Nozze di Figaro*, in which they appeared together many times.

Contained in the album are:

DON GIOVANNI

La ci darem la mano (Rethberg and Pinza)

LE NOZZE DI FIGARO

Se a casa, Madama (Rethberg and Pinza)

Non piu andrai (Pinza)

Porgi amor (Rethberg)

Crudell perche finora (Rethberg and Pinza)

Dove sono i bei momenti (Rethberg)

Mr. Pinza is in excellent voice and gives superb performances of the aria *Non piu andrai* and the duets, and Mme. Rethberg is in best voice in the Countess' aria *Dove sono* which contains some great singing. The recording is clear and well balanced, and can be recommended as a souvenir of Mme. Rethberg's Countess and Mr. Pinza's Figaro.

MOZART: *Concerto No. 10, in E flat major, K. 365* (For Two Pianos and Orchestra). Artur and Karl Ulrich Schnabel (pianos) with the London Symphony Orchestra conducted by Sir Adrian Boult. Three 12" records (6 sides) in Set VDM-484; price complete with album \$3.67.

Mozart's *Concerto in E flat major for Two Pianos* is the 10th in the series of 27 piano concertos and was written in 1779 for himself and his sister. It abounds and *Orchestra, K. 365*, the tenth in the series of 27 piano concertos was written in 1779 for himself and his sister. It abounds with captivating melodies and charming bits of piano writing. This spirited work with its rich figuration is gratifying to both the performers and the listeners.

The three movements, *Allegro, Andante* and *Rondo* are played with the zest and comprehension required for this concerto.

MOZART: *Quintet in G minor, K. 516. Budapest String Quartet and Milton Katims (viola).* Four 12" records (8 sides) in Set CM-526†; price complete with album \$4.73.

Of the five quintets for strings (2 violins, 2 violas, and cello), this, the G minor, K. 516, is the most famous. Mozart's constant ill health which troubled him during the spring and summer of 1787, plus his constant preoccupation with the thought of death throw a light on the seriousness and intensity of this work. Grove, speaking of the quintets, says: "... the greatest is that in G minor, in which a mood of spiritual anguish has by the magic of genius been crystalized into a work of immortal beauty."

This great work, certainly one of the most inspired in all music, has been recorded for Columbia by the

Budapest Quartet and Milton Katims (viola). Resonant recording, plus vigorous playing help to make this one of the most outstanding sets in the Columbia catalogue.

MOZART: Die Zauberflöte—Overture. B.B.C. Orchestra conducted by Arturo Toscanini. 12" record (2 sides), V-15190; price \$1.005.

This high-powered and magnificently recorded version of the *Overture* to Mozart's *Die Zauberflöte* is again in stock.

ROUSSEAU (JEAN JACQUES)

ROUSSEAU: Le Devin du Village—Four arias, Martha Angelici (soprano, in French) with orchestra conducted by Dr. Curt Sachs. 12" record (2 sides); No. AS-54; price \$2.00.

Though the musical education of Jean Jacques Rousseau (1712-1778) was slight, he was able to compose a successful pastoral opera, *Le Devin du Village* (*The Village Fortune-Teller*) which held the stage for some 400 performances after its first public representation on March 1, 1753. The arias of Collette here recorded comprise most of the important music of the score. They are: *J'ai perdu mon serviteur*, *Si des galans*, *Avec l'objet de mes amours*, and *Allons danser* (with chorus). Martha Angelici's light soprano voice is ideally suited to this type of opera. Highly recommended.

STRAUSS (RICHARD)

STRAUSS: Till Eulenspiegels Lustige Streiche, Op. 28. B.B.C. Symphony Orchestra conducted by Fritz Busch. Two 12" records (4 sides), V-11724/5; price \$1.05 each.

Strauss' witty and powerful *Till Eulenspiegel* receives a rousing performance under the energetic direction of Fritz Busch. These records, which have been out of stock for some time, are highly recommended.

TCHAIKOVSKY (PETER ILICH)

TCHAIKOVSKY: Nutcracker Suite, Op. 71a. Dresden Philharmonic Orchestra conducted by Paul Van Kempen. Three 12" imported records (6 sides), D-LY6178/80; price \$3.96.

Full-bodied recording and magnificent orchestra playing combine to make Van Kempen's performance of the ever-popular *Nutcracker Suite* a thrilling experience.

Attention to detail makes the pace seem a trifle slow, but after repeated hearings one can only be impressed by the depth and clarity of the recording.

VUILLERMOZ (EMILE)

VUILLERMOZ: Jardin d'Amour & ANON. L'Amour de Moy (arr. Julien Tiersot). Claire Croiza (mezzo-soprano) and M. Reeves (piano). 10" imported record (1 side each), C-LF-61; price \$1.57.

The modern French music critic and composer Emile Vuillermoz studied composition under Gabriel Fauré and others at the Paris Conservatory. He early championed modern composers such as Ravel, Debussy, Stravinsky, Schonberg, Satie and Bartok. Among his songs is the delightful *Jardin d'Amour*, the only one to become widely popular in this country.

On the reverse side is a charming French folk song arranged by the well-known authority on folk music Julien Tiersot. Both are sung with sympathetic understanding by Claire Croiza, best known to American collectors for her interpretation of Geneviève in the Columbia recording of Debussy's *Pelléas et Mélisande* (Set C-OP-10).

WAGNER (RICHARD)

WAGNER: Selections from Six Operas. Lauritz Melchior (tenor) and Kirsten Flagstad (soprano) with the Philadelphia Orchestra conducted by Eugene Ormandy, the San Francisco Opera Orchestra & the Victor Symphony Orchestra and Chorus conducted by Edwin McArthur. Five 12" records (10 sides) in Set VM-749; price complete with album \$5.77.

This set of Wagnerian excerpts contains:

DER FLIEGENDE HOLLANDER

Steuermannsleid (with Chorus)

SIEGFRIED

Hammerleid

LOHENGRIN

In fernem Land

TANNHAUSER

Dir tone Lob

Rome Narrative

DIE MEISTERSINGER*Am stillen Herd**Preislied***DIE GOTTERDAMMERUNG***Prologue-Zu neuen Thaten* (Duet with Flagstad)

These excerpts display Mr. Melchior's great tenor voice to advantage. Brilliantly recorded, he received excellent orchestral support from these orchestras. Of particular importance is the duet from the Prologue of *Die Gotterdämmerung* with Kirsten Flagstad.

POPULAR SETS

Blues by Basie. Count Basie and his All-American Rhythm Section. Four 10" records (8 sides) in Set C-C101; price complete with album \$2.62.

Sugar Blues, Bugle Blues, Royal Garden Blues, How Long Blues, St. Louis Blues, Cafe Society Blues, Farewell Blues, Way Back Blues.

Ellingtonia—Vol. 2. Duke Ellington and his Famous Orchestra. Four 10" records (8 sides) in Set B-1011; price complete with album \$3.67.

Creole Rhapsody (2 sides), **Tiger Rag** (2 sides), **Yellow Dog Blues, Tishomingo Blues, Jazz Convulsions, Awful Sad.**

A collection of early recordings by this popular bandleader. Most of these sides have been out of circulation many years, so the jazz collector will be glad to hear that they have been restored to the catalogue.

Fourth of July. Continental Military Band conducted by Sula. Four 10" records (8 sides) in Set CON. 21; price complete with album \$3.67.

The Caissons Are Rolling Along, The Marines Hymn, Anchors Aweigh, Stars and Stripes Forever, The Army Air Corps, The Rangers, Semper Paratus, and Over There.

This collection of popular marches is well recorded and well played.

Mary Lou Williams. Mary Lou Williams (piano) and an All-Star Combination. Three 12" records (6 sides) in Set ASCH 450; price complete with album \$3.68.

Little Joe, New Drag, Roll 'em, Mary's Boogie, Lullaby of the Leaves, St. Louis Blues.

Containing three solos and three instrumental selections, this album by the popular young pianist, Mary

Lou Williams, is well played. The instrumentalists give her fine support. A highly recommended set for the jazz collector.

Snow White and the Seven Dwarfs. Lyn Murray and his Orchestra and Chorus, with Evelyn Knight, Harrison Knox, Audrey Marsh, Elizabeth Mulliner, and Andy Love Four. Four 10" records (8 sides) in Set D-A368; price complete with album \$3.67.

Snow White Overture, Some Day My Prince Will Come, Heigh-Ho, With a Smile and a Song, Whistle While You Work, Bluddle-Uddle-Um-Dum, I'm Wishing, One Song.

Sula's Polkas. Sula's Musette Orchestra. Three 10" records (6 sides) in Set CON. 20; price complete with album \$2.89.

Bohemian Polka, Screwball Polka, Honeybunch Polka, Cheer All the Boys Polka, Twinkle Toes Polka, Vict'ry Polka.

This collection of polkas contains some familiar favorites, the *Bohemian Polka* being the same as the *Beer Barrel Polka*. They are played with spirit by a fine musette band, and should be popular.

Fats Waller Favorites. Fats Waller and his Rhythm. Four 10" records (8 sides) in Set VP-151; price complete with album \$2.62.

This collection of recordings by the late Fats Waller contain many favorites including: *Honeysuckle Rose*; *Your Feet's Too Big*; *Ain't Misbehavin'*; *Hold Tight*; *I Can't Give You Anything But Love, Baby*; *The Joint Is Jumpin'*; *Two Sleepy People*; *The Minor Drag*.

COLLECTIONS**BOSTON POPS ENCORES**

Le Prophète—Act IV—Coronation March (Meyerbeer)

Lohengrin—Prelude to Act III (Wagner)
Sheep and Goat Walking to the Pasture (Guion)

At Dawning (Charles Wakefield Cadman—arr. Victor Herbert)

Two 10" records (4 sides) in Set VM-968; price complete with album \$2.10.

This collection of popular favorites, not received for review last month, lives up to expectations. There are recordings of most of these selections in the current catalogues, but there is always room for new releases by this popular orchestra. Particularly well played, the *Coronation March* from *Le Prophète* is the outstanding side in the group.

BOOK REVIEWS

THE CONCERTO. Abraham Veinus. 312 pages. Doubleday Doran, Garden City, N. Y. 1944. \$3.50.

A. Veinus, who for several years wrote the notes for the Victor Red Seal albums, has written a "history and analysis of one of the most popular of musical forms from its origins to the present day." Going back to the works of Gabrieli and other composers of the late sixteenth and early seventeenth century, Mr. Veinus traces the development of the concerto form from its origins in music that was sung or played in concert: from the motets of Viadana and others, through the Corelli and Handel concerti grossi, finally culminating in the concertos of Mozart. Special attention is paid to this composer who was so fond of the form that he composed almost fifty concertos for various instruments, twenty-five being for solo piano and orchestra.

Although Mr. Veinus does not go into great detail over each concerto mentioned he does manage to convey its importance and something of the style. More detailed analyses of the Beethoven concertos are given, because they are of great importance in the development of the modern virtuoso showpiece as well as great music in themselves. Chapters on the Romantic and the Modern concerto conclude the book.

Invaluable as a reference book, this work should be especially handy to the record collector, for a critical list of recordings of many of the works mentioned is appended to the text, as is a fine detailed index of composers, compositions, and miscellaneous information.

The writing is lucid and straight-forward, with many touches of wit. Anecdotes are kept at a minimum, and those that are told are in excellent taste. A highly recommended book for the scholar and for the layman.

ADVENTURES IN SYMPHONIC MUSIC. Edward Downes. 323 pages. Farrar & Rinehart, New York. 1944. \$2.50.

A valuable addition to the literature of music appreciation for younger listeners and for beginners in record collecting, this book should find a wide public, for it is concisely and wittily written. Each of the 12 chapters is divided into sections in which are discussed a few symphonic works of a somewhat related nature. Selections discussed are limited to compositions available on discs.

Much of the material was originally delivered in the form of intermission commentaries for the Symphonic Hour of one of the New York frequency modulation stations. The book is highly recommended for the younger listener or student or for the person who is starting a collection of symphonic music on records.

JASCHA HEIFETZ ON RECORDS

A prodigy from childhood, Jascha Heifetz was born on Feb. 2, 1901 in Vilna, Lithuania. He received his first violin lessons from his father, also a violinist, and entered the Royal Music School at Vilna at the age of 4, where he studied under Elias Malkin. He made his first public appearance at 5 and graduated from the school at 8. Admitted at the Imperial Conservatory in St. Petersburg a year later, he became a pupil of Leopold Auer. Public appearances a few years later in St. Petersburg were followed by a tour of Russia, Germany and Scandinavia. His concert with the Berlin Philharmonic under Arthur Nikisch was electrifying.

Continuing his studies with Auer, he toured Europe with ever increasing popularity. His family moved to New York during the Russian Revolution and on Oct. 28, 1917, he made his debut in New York at the Metropolitan Opera House. This concert was followed by an American tour, and it was about this time that his first Victor records appeared. When electrical recording made its appearance, many of the older discs were re-recorded. Today the catalogue contains many of the most famous concertos recorded by this popular artist.

A few summers ago Victor arranged for a group of recordings to be made by a group of the outstanding musicians in the country. This group included Artur Rubinstein, William Primrose, Emanuel Feuermann, and Mr. Heifetz. One has but to listen to any one of the many *Trios* or *Duos* by these artists to realize that here is great ensemble playing. It is to be hoped that the series will continue despite the death of Mr. Feuermann last year.

THE HEIFETZ RECORDINGS

ACHRON (JOSEPH)

Hebrew Melody & SARASATE: Zapateado, Op. 23, No. 6. With Isidor Achron (piano). 12" record, V-6695; price \$1.05.

BAZZINI (ANTONIO)

La Ronde des Lutins, Op. 25. & WIENIAW-SKI: Polonaise Brillante in D major, Op. 4. With Emanuel Bay (piano). 12" record. V-15813; price \$1.05.

BEETHOVEN (LUDWIG VAN)

Concerto for Violin and Orchestra in D major, Op. 61. With the N.B.C. Symphony Orchestra conducted by Arturo Toscanini. Five 12" records (9 sides—last side blank) in Set VM-705†; price complete with album \$5.25.

Sonata for Violin and Piano No. 3, in E flat major, Op. 12, No. 3. With Emanuel Bay (piano). Three 12" records (5 sides—last side blank) in Set VDM-852; price complete with album \$3.15.

Trio for Violin, Cello and Piano, No. 7, in B flat major, Op. 97. (Archduke). With Emanuel Feuermann (cello) and Artur Rubinstein (piano). Five 12" records (10 sides) in Set VM-949†; price complete with album \$5.77.

BRAHMS (JOHANNES)

Concerto for Violin and Orchestra in D major, Op. 77. With the Boston Symphony Orchestra conducted by Serge Koussevitzky. Five 12" records (9 sides—last side blank) in Set VDM-581; price complete with album \$5.25.

Concerto for Violin, Cello, and Orchestra in A minor, Op. 102. With Emanuel Feuermann (cello) and the Philadelphia Orchestra conducted by Eugene Ormandy. Four 12" records (8 sides) in Set VDM-815; price complete with album \$4.72.

Sonata for violin and Piano No. 2, in A major, Op. 100. With Emanuel Bay (piano). Three 12" records (5 sides—last side blank) in Set VM-856†; price complete with album \$3.15.

Trio for Violin, Cello and Piano No. 1, in B major, Op. 8. With Emanuel Feuermann (cello) and Artur Rubinstein (piano). Four 12" records in Set VDM-883; price complete with album \$4.72.

CASTELNUOVO-TEDESCO (MARIO)

Sea Murmurs (arr. Heifetz) and RIMSKY-KORSAKOV: Flight of the Bumble Bee, & GODOWSKY: Alt Wein. With Arpad Sandor. 10" record. V-1645; price \$.79.

CHAUSSON (ERNEST)

Concerto for Violin, Piano, and String Quartet in D major, Op. 21. With Jesus Maria Sanroma (piano) and the Musical Art Quartet. Four 12" records (8 sides) in Set VM-877†; price complete with album \$4.72.

DEBUSSY (CLAUDE)

La Fille aux Cheveux de Lin (arr. Hartmann) & La Plus Que Lent—Waltz, and GRIEG: Impromptu (Scherzo) (arr. Achron). With Isidor Achron (piano). 12" record, V-6622; price \$1.05.

DINICU

Hora Staccato (arr. Heifetz) & **KORNGOLD**: *Holzappel und Schlehwein*. With Emanuel Bay (piano) and Arpad Sandor (piano). 10" record, V-1864; price \$.79.

DOHNANYI (ERNST)

Serenade for Violin, Viola, and Cello in C major, Op. 10. With William Primrose (viola) and Emanuel Feuermann (cello). Three 12" records (6 sides) in Set VDM-903; price complete with album \$3.67.

DRIGO (RICHARD)

Valse Bluette (arr. Auer) & **PONCE**: *Estrellita* (arr. Heifetz). With Isidor Achron (piano). 10" record, V-1332; price \$.79.

DE FALLA (MANUEL)

Jota, and **GREIG**: *Puck* (arr. Achron) & **MENDELSSOHN**: *On Wings of Song* (arr. Achron). With Isidor Achron (piano). 12" record, V-6848; price \$1.05.

FRANCK (CESAR)

Sonata for Violin and Piano in A major. With Artur Rubinstein (piano). Three 12" records (6 sides) in Set VDM-449; price complete with album \$3.67.

GLAZUNOV (ALEXANDER)

Concerto for Violin and Orchestra in A minor, Op. 82. With the London Philharmonic Orchestra conducted by John Barbirolli. (5 sides) & **Meditation, Op. 32**. With Arpad Sandor (piano) (1 side). Three 12" records in Set VDM-218; price complete with album \$3.67. **Meditation, Op. 82**. & **WIENIAWSKI**: *Scherzo Tarantelle, Op. 16*. With Arpad Sandor (piano). 12" record V-14323; price \$1.05. (Also see *Concerto* above).

GODOWSKY (LEOPOLD)

Alt Wein. See **CASTELNUOVO-TEDESCO**: *Sea Murmurs*.

GRIEG (EDVARD)

Impromptu (Scherzo). See **DEBUSSY**: *La Fille Aux Cheveux de Lin*.

Puck. See **DE FALLA**: *Jota*.

Sonata for Violin and Piano No. 2, in G major, Op. 13. With Emanuel Bay (piano). Three 12" records (5 sides—last side blank) in Set VM-735†; price complete with album \$3.15.

HANDEL (GEORGE FREDRICK)

Passacaglia (from *Harpsichord Suite No. 7, in G minor*) (arr. Halvorsen). With William Primrose (viola). 12" record (2 sides), V-11-8151; price \$1.05.

KORNGOLD (ERICH WOLFGANG)

Holzappel und Schlehwein. See **DINICU**: *Hora Staccato*.

MENDELSSOHN (FELIX)

On Wings of Song. See **DE FALLA**: *Jota*.

MOZART (WOLFGANG AMADEUS)

Concerto for Violin and Orchestra No. 5 in A major, K. 219 (Turkish). With the London Philharmonic Orchestra conducted by John Barbirolli. Four 12" records (8 sides) in Set VDM-254; price complete with album \$4.72.

Divertimento for Violin, and Cello in E flat major, K. 563. With William Primrose (viola) and Emanuel Feuermann (cello). Four 12" records (8 sides) in Set VDM-959; price complete with album \$4.72.

Duo for Violin and Viola No. 2 in B flat major, K. 424. With William Primrose (viola). Three 12" records (5 sides—last side blank) in Set VM-831†; price complete with album \$3.15.

PONCE (MANUEL)

Estrellita. See **DRIGO**: *Valse Bluette*.

PROKOFIEFF (SERGE)

Concerto for Violin and Orchestra No. 2, in G minor, Op. 63. With the Boston Symphony Orchestra conducted by Serge Koussevitzky. Three 12" records (6 sides) in Set VDM-450; price complete with album \$3.67.

RAVEL (MAURICE)

Tzigane. With Arpad Sandor (piano). 12" record (2 sides), V-8411; price \$1.05.

RIMSKY-KORSAKOV (NICOLAI)

Flight of the Bumble Bee. See **CASTELNUOVO-TEDESCO**: *Sea Murmurs*.

SAINT-SAENS (CAMILLE)

Havanaise, Op. 83. With the London Symphony Orchestra conducted by John Barbirolli. 12" record (2 sides), V-15347; price \$1.05.

Introduction and Rondo Capriccioso, Op. 28. With the London Philharmonic Orchestra conducted by John Barbirolli. 12" record (2 sides), V-14115; price \$1.05.

SARASATE (PABLO DE)

Zapateado. See **ACHRON**: *Hebrew Melody*. **Zigeunerweisen, Op. 20. No. 1**. With the London Symphony Orchestra conducted by John Barbirolli. 12" record (2 sides), V-15246; price \$1.05.

SCHUBERT (FRANZ)

Ave Maria (arr. Wilhelmj) & **Rondo** (arr. Friedberg). With Isidor Achron (piano). 12" record, V-6691; price \$1.05.

Trio for Violin, Cello, and Piano No. 1, in B flat major, Op. 99. With Emanuel Feuermann (cello) and Artur Rubinstein (piano). Four 12" records (8 sides) in Set VDM-923; price complete with album \$4.72.

SIBELIUS (JAN)

Concerto for Violin and Orchestra in D minor, Op. 47. With the London Philharmonic Orchestra conducted by Sir Thomas Beecham.

Four 12" records (8 sides) in Set VDM-309; price complete with album \$4.72.

TCHAIKOVSKY (PETER ILICH)

Concerto for Violin and Orchestra in D major, Op. 35. With the London Philharmonic Orchestra conducted by John Barbirolli. Four 12" records (8 sides) in Set VDM-356; price complete with album \$4.72.

VIEUXTEMPS (HENRI)

Concerto for Violin and Orchestra No. 4, in D minor, Op. 31. With the London Philharmonic Orchestra conducted by John Barbirolli. Three 12" records (6 sides) in Set VDM-297; price complete with album \$3.67.

WALTON (WILLIAM)

Concerto for Violin and Orchestra (Dedicated

to Heifetz). With the Cincinnati Symphony Orchestra conducted by Eugene Goossens. Three 12" records (6 sides) in Set VDM-868; price complete with album \$3.67.

WIENIAKSKI (HENRI)

Concerto for Violin and Orchestra No. 2, in D minor, Op. 22. With the London Philharmonic Orchestra conducted by John Barbirolli. (5 sides) & Scherzo Tarantelle, Op. 16. With Arpad Sandor (piano). (1 side). Three 12" records in Set VDM-275; price complete with album \$3.67.

Polonaise Brillante in D major, Op. 4. See **BAZZINI: La Ronde des Lutins.**

Scherzo Tarantelle, Op. 16. See **Concerto** above and also **GLAZUNOV: Meditation.**

NOTE: Victor has been reissuing many single Red Seal records which have been out of stock for some years. There follows a list of popular favorites once again in stock.

BACH (JOHANN SEBASTIAN): Toccata and Fugue in D minor. (arr. Stokowski). Philadelphia Orchestra conducted by Leopold Stokowski. 12" record (2 sides), V-8697; price \$1.05.

Air for the G String (From the Suite No. 3 in D major) (arr. Wilhelmj) & SCHUBERT: Ave Maria (arr. Wilhelmj). Mischa Elman (violin) and Joseph Bonime (piano). 12" record (1 side each), V-7103; price \$1.05.

BRAHMS (JOHANNES): Hungarian Dances Nos. 5 & 6. Boston Pops Orchestra conducted by Arthur Fiedler. 10" record (1 side each), V-4321; price \$.79.

COATES (ERIC): By the Sleepy Lagoon & **DAWES:** Melody. Tommy Dorsey (trombone) with his orchestra. 10" record (1 side each), V-10-1045; price \$.79.

FRIML (RUDOLF): Donkey Serenade & Giannina Mia. Allan Jones (tenor) and an orchestra conducted by Nathaniel Shilkret. 10" record (1 side each), V-4380; price \$.79.

GEEHL: For You Alone & **D'HARDELOT:** Because. Richard Crooks (tenor) and orchestra. 10" record (1 side each), V-1497; price \$.79.

GOULD (MORTON): Pavanne (From American Symphonette No. 2 & **SCOTT (RAYMOND)** Toy Trumpet. Boston Pops Orchestra conducted by Arthur Fiedler. 10" record (1 side each), V-4456; price \$.79.

HERBERT (VICTOR): Moonbeams & I'm Falling in Love with Someone. Richard Crooks (tenor) and orchestra. 10" record (1 side each), V-1371; price \$.79.

Sweethearts & Someday. Allan Jones (tenor) and orchestra conducted by Nat. Finston. 10" record (1 side each), V-4447; price 79c.

KETELBY (ALBERT): In a Persian Market. Boston Pops Orchestra conducted by Arthur Fiedler. 10" record (2 sides), V-4338; price \$.79.

LEHAR (FRANZ): Yours is My Heart Alone & **STOLZ (ROBERT):** Two Hearts. Richard Crooks (tenor) and orchestra. 10" record (1 side each), V-1509; price \$.79.

LISZT (FRANZ): Hungarian Rhapsody No. 2 (arr. Muller). Philadelphia Orchestra conducted by Leopold Stokowski. 12" record (2 sides), V-14422; price \$1.05.

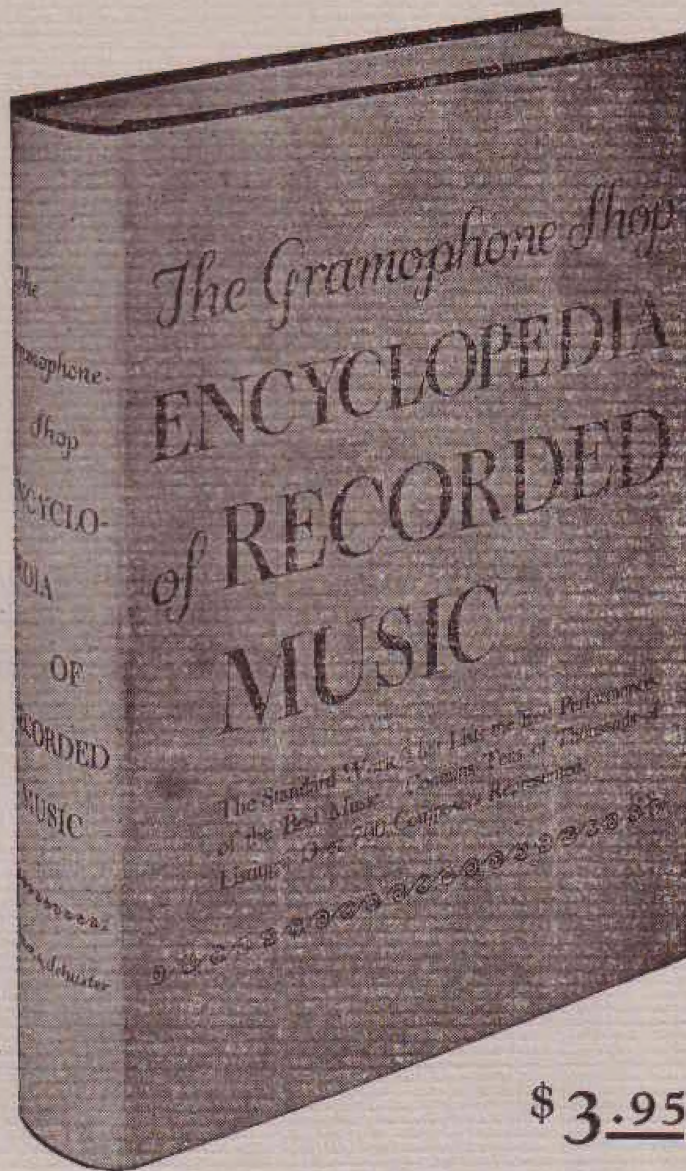
ROSSINI (GIACCHINO): Il Barbiere di Siviglia—Largo al factotum & **VERDI (GIUSEPPE):** Un Ballo in Maschera—Eri tu, che macchiavi. Lawrence Tibbett (bar.) and orchestra. 12" record (1 side each), V-7353; price \$1.05.

SCHUBERT (FRANZ) Ave Maria & Aufenthalt. Marian Anderson (contralto) and Kosti Vehanen (piano). 12" record (1 side each), V-14210; price \$1.05.

SOUSA (JOHN PHILIP): El Capitán & Washington Post. Boston Pops Orchestra conducted by Arthur Fiedler. 10" record (1 side each), V-4501; price \$.79.

El Capitán & Stars and Stripes Forever. Philadelphia Orchestra conducted by Leopold Stokowski. 10" record (1 side each), V-1441; price \$.79.

"Though a quantity of other books has been produced to annotate the literature of recorded music with various degrees of critical thoroughness, this 'Encyclopedia' must be recognized as a source-book beyond compare." Irving Kolodin, in the NEW YORK SUN, 10/23/42



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